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# American Art News

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NEW YORK, OCTOBER 19, 1912.

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
C. J. Dearden, 7 East 41 St.—Old chairs.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Rare original etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.  
J. & S. Goldschmidt, Frankfurt—High-class antiquities.  
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.  
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.  
R. Gutekunst—Original engravings and etchings.  
E. M. Hodgkins—Works of art.  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.  
Lewis & Simmons—Objects of art and old masters.  
Netherlands Gallery—Old masters.  
Wm. B. Paterson—Pictures old and modern.  
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.  
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.  
Sackville Gallery—Old Masters.  
Shepherd Bros.—Pictures by the early British masters.  
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



MRS. BAILLIE,  
By Raeburn.

Sold by Moulton & Ricketts to the Hackley Art Museum.

#### Paris.

Charles Brunner—High-class pictures by the Old Masters.  
Canessa Galleries—Antique art works.  
Durand-Ruel Galleries—Ancient and Modern paintings.  
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.  
Hamburger Frères—Works of art.  
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.  
Kleinberger Galleries—Old Masters.  
Kouchakji Frères—Rakka, Persian and Babylonian pottery.  
Lewis & Simmons—Rare objects of art and Old Masters.  
Henry Reinhardt—Old and modern paintings.

Dr. Hofstede de Groot, the picture "Expert" of the Hague, and author of the Catalog Raisonné of early Dutch pictures, is said to have sailed for New York, and it is also reported that the principal purpose of his visit to America is to "expertise" the large composition canvas "The Woman Taken in Adultery," sold as the work of Rembrandt, after endorsement by Drs. Bode and Valentiner, by the Brandus Galleries to Mr. T. B. Walker, of Minneapolis, last May, but which Dr. Bredius, also a picture "Expert" of the Hague, proclaims a forgery of a few years after Rembrandt. Dr. de Groot has pronounced in favor of the work as a genuine one of Rembrandt.

## AN INTERESTING ART DEAL.

It is currently reported, both here and in Paris, that a once prominent New York Fifth Ave. art house, for many years the correspondent of an old Paris house, but which (the N. Y. House) has been little heard of, especially since its last move to the neighborhood of the St. Regis Hotel, is shortly to be wound up, and that its head is to be associated with a leading Paris dealer in antiques and art objects, whose galleries in an old Palace on the Rive Gauche, are famous in the art world.

It is further reported that the rumored winding up of the New York dealer's business, and the arrangement with the Paris house, had their inspiration and have been aided to their conclusion by a New York woman decorator, who formerly was an actress on the American stage, has achieved phenomenal success since her leaving the boards some years ago, and has amassed a tidy fortune through her taste and executive ability. Through certain social and art connections which she happily formed, this lady has been enabled to wield decided influence, and if the story of this last deal is as told, she is to be congratulated on a successful coup.

## A RAE BURN SOLD.

The portrait of Mrs. Baillie, second wife of the Scottish Judge, William Baillie, afterwards Lord Polkemmet, by Sir Henry Raeburn, reproduced on this page, has recently been sold by the New York Galleries of the Moulton and Ricketts Company to the Hackley Art Museum of Muskegon, Mich.

The portrait comes from the collection of Lady Baillie, of Polkemmet. As the reproduction shows, it is that of a handsome woman, beyond her youth and yet made to look young. Her soft gray hair is like a halo around her fine head, and her expression is so lifelike and youthful that flattery (if a handsome old lady could be flattered) might be suspected.

The tone and quality in flesh and hair are continued through the loose, white collar and ruffles, extending through the entire dress. There are no positive shadows in the fully lighted face, and in the dress wrinkles, as usual in portraits of the kind, and it is only in the blue sleeves that they are found. The pale blue scarf brings out the values. The background is light in tone and suggests a loosely painted background in rich browns.

## ARTIST'S WORK FAKED.

Some three years ago L. E. Van Gorder, the well known figure painter, of Toledo, Ohio, produced a charming figure composition, which was sold to Mr. John Willys, of Toledo, and which was illustrated in the Toledo newspapers at the time of the sale. This week an artist friend of Mr. Van Gorder's happened to notice in a hallway of the St. Denis Hotel in this city, among other canvases, a picture of a similar subject, and, to his surprise, on examination, discovered it to be a wretched copy in oil, evidently made from the newspaper illustration of Mr. Van Gorder's picture. The copyist and imitator had had the surprising nerve to inscribe the name of Van Gorder on the daub—thus adding insult to injury.

A. Sambon—Antique, Middle Age and Renaissance Art.  
Steinmeyer & Sons—High-class old paintings.  
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.  
 Ehrich Galleries, 463 Fifth Ave.—Picture by the lesser Dutch masters.  
 Folsom Galleries, 396 Fifth Ave.—Paintings of N. Y. life by noted artists to Oct. 30.  
 Louis Katz Art Galleries, 103 West 74 St.—Paintings by eleven American artists.  
 Kennedy & Co., 613 Fifth Ave.—Etchings by Rembrandt to Nov. 2.  
 Keppel & Co., 4 East 39 St.—Drawings by the 16th, 17th and 18th century masters to Nov. 2.  
 Macdowell Club, 106 West 55 St.—Second group of paintings to Oct. 28.  
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.  
 Montross Gallery, 550 Fifth Ave.—Art Photography to Oct. 31.  
 National Arts Club, 119 East 19 St.—The Society of Illustrators.  
 Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Henry B. Snell to Oct. 26.

### EXHIBITIONS NOW ON.

#### Illustrations at Arts Club.

The third special exhibition of the Society of Illustrators, which opened at the National Arts Club on Oct. 16 to continue through Nov. 30, is of more than passing interest, not only because of the fact that many of the illustrations shown are in reality pictures, but also because it shows that the day of slap-dash illustration is passed. The majority of the works exhibited are carefully drawn and seriously painted and the best men are represented.

The most striking exhibits are those made by E. L. Blumenschein, W. J. Alward, J. W. Adams, W. T. Benda, Frank Craig, W. J. Enright, Will Foster, C. D. Gibson, C. Allen Gilbert, G. W. Harting, L. W. Hitchcock, Arthur I. Keller, Mary Sigsbee, Ker. S. de, Ivanowski, the Kinneys, Howard McCormack, Joseph Pennell, E. Peixotto, W. Morgan, C. F. Peters, May W. Preston, Fletcher Ransom, T. de Thulstrup, Frank Snapp, Henry Reuterdaahl, Fred C. Yohn, and others.

#### Futurists at Macdowell.

The group of young men who are exploiting their "futuristic" ambitions at the Macdowell Club until Oct. 28, are thus far unknown to the serious art public, and a glance at the walls on which are hung their works, can only elicit sympathy with them in their belief in an interpretation of art which is already on the wane. Even the French Government has now put its foot down on the crazy antics of the Parisian "Futurists." In the present exhibition two of the painters whose work may at least be considered sane are Charles L. Wright, who may have a future away from the Futurists, and Walter H. Frank who shows a few comprehensive canvases. Walter H. Reeves' work may also be considered promising.

#### Paintings of City Life.

The first exhibition of the season at the Folsom Galleries, which opened Oct. 17 to continue through Oct. 30, includes a group of six painters of New York life, all of them well known and sincere men. George Luks the ablest, has three examples. His "Spielers," seen before but never too often, holds the place of honor and not less interesting are his "Ghetto" and "The Old Cosmopolitan Chess Club." John Sloan sends four typically East Side subjects, of which "The Savings Bank" is the strongest. George Bellows' "Spring Idlers" vibrates with the atmosphere and joyousness of the season, and three small pictures by Guy Du Bois, are in his always quaint and interesting vein. "Waiter," is full of the character of its subjects, an elderly man and a young woman seated at a table on a roof garden. It is an exceptionally good piece of work. William Glackens shows "Street Cleaners," a characteristic canvas and Jerome Myers' "Evening on the East Side," a truly artistic work low in key and good in color and a faithful transcription.

### CLEVELAND.

The art season in this city is now on and promises to be a prosperous one. The Cleveland Art School has opened with a large attendance and a meeting was held last week for the purpose of planning an interesting series of exhibitions.

Carl Boog has removed from his 23d st. studio, where he painted for several years, to the St. James Building, 26 st. and Broadway.

## EVOLUTION OF AMERICAN PICTURE COLLECTING

(By W. Roberts in The National Review, London.)

No phase in the modern history of picture collecting has been more remarkable than the evolution of American taste during the last two decades. Changes, sometimes described as "fashions," take place in collecting as in all other things. But what appear to be waves of fashion are often due more to what accidental circumstances place on the market than to what the majority of collectors most wish to buy.

Towards the end of the eighteenth century and during the earlier years of the nineteenth, the taste for pictures would seem to have run chiefly in the direction of the Italian schools, a taste which was apparently revived with sudden and startling effects at the Abdy, Charles Butler, and other sales of the last two or three years. But the fact is that at these times accident threw upon the market a large number of exceedingly important works, and high prices followed as a matter of course. And so what came to be looked upon as "revivals" were simply the accidents of the sale room. The same may be said of the two or three "Barbizon seasons," 1909-1911, when the Alexander Young, the Day and other collections figured so largely in the reports of art sales.

Whilst English collectors have unquestionably manifested their individual preferences in the matter of schools of painting, a careful inquiry into the history of picture collecting in this country will prove that all schools have concurrently had their votaries. For a century past, as seen first at the loan exhibitions at the British Institution and at those which followed at Burlington House, the tendency has been to collect the best pictures of all schools, and a tabulated list of the exhibits at these two places would go to prove that the taste for Italian, Dutch, Flemish and English pictures has been progressive rather than partial. Evidences of this same absence of partiality will be found in the collection made by Charles I., in that formed a century later by Walpole at Houghton (and sold in 1779 to the Empress Catherine), and yet another century later in the elaborate inventory of English collections compiled by Dr. Waagen.

All the older schools of painting suffered from what seemed an eclipse during the mid-Victorian period, when most of the sensational prices were paid for works by contemporary English artists. But this was not due to any change in fashion. The vast expansion of our commercial interests at that period brought into existence an entirely new class of collector—men who found themselves wealthy within an incredibly short space of time and who surrounded themselves with pictures which told a story or pointed a moral. It is to this period of English picture collecting that, a few years later, the origin of American enterprise in this respect bears so striking an analogy.

The American collector is temperamentally a "whole hogger." He does nothing in halves, and his allegiance to this, that, or the other school of painting is entirely untrammelled by sentiment or tradition. What the last generation collected is of little or no interest to him. In this matter, therefore, he is more subject to the influences of fashion than we are in Europe. And it is in America that we can readily trace the origin of the extraordinary evolution to which allusion is made at

the commencement of this article. Picture collecting is itself quite a modern development in the wide and varied interests of that wonderful nation. Like all other nations it had its early school of artists, but it was not until the "sixties" of the last century that it began collecting pictures. It was too busy making history and accumulating wealth to devote much attention to pictures. But the moment picture collecting became the fashion in the United States it set in with a zeal which can only be described as virulent. This is readily seen from Edward Strahan's Art Treasures in America, published in three sumptuously illustrated folio volumes by George Barrie at Philadelphia, 1879-80. This is, I believe, the earliest inventory of its kind of American art collections, and its comprehensive character may be gathered from the fact that it deals with over two hundred collections, mostly private. The Metropolitan Museum of New York, which within the last quarter of a century has become one of the great galleries of the world, can scarcely be said to have existed when Strahan compiled his work, the Index to which extends to over forty-three closely printed columns.

The Old Masters and Early English pictures cut a very sorry figure. Here are a few, with the number of their examples in the then existing collections: Canaletto, 3; Del Sarto, 1; Donatello, 1; Agnolo di Donnino, 1; Dolci, 1; Guercino, 1; Hals, 2; Van der Helst, 1; Hobbema, 1; Kauffmann, 3; Rembrandt, 1; Reynolds, 4; Sassoferrato, 1; Titian, 2; Tintoretto, 2; Turner, 6; Van Dyck, 6; Velasquez, 2; Watteau, 2. On the other hand, nearly every imaginable name in the annals of modern English, French, Spanish, Italian and German art figures in this amazing index, and America was made the dumping-ground of all the specimens of showy dexterity which the factories of Paris could turn out. It must have been a glorious time for the artists, just as our own painters shared largely in the great fortunes so rapidly made in the Midlands in the fifties and sixties. This Index tells us that in the United States there were fifty examples of the two Achenbachs, from 50 to 75 each of Bouguereau, Diaz, Gérôme, H. Merle, A. Schreyer, and a large number of works by Corot, Meissonnier, Deltaille, Troyon and so forth. But James McNeill Whistler is represented by one and one only! The American collector in those comparatively far-off times was unquestionably influenced by his neighbour's far-off times was unquestionably influenced by his neigh-

bour's taste, for in running through the various collections there is a painful monotony about the composition of each.

When Mr. Strahan had finished his great undertakings he was clearly in no very happy frame of mind as to the tastes of his countrymen at that time. He "had to notice some matters at which, if not the Recording Angel, a lesser genius at least might weep." "Our pride," he wrote, "in the undeniable opulence and splendor of these

(Continued on page 3.)

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## EXHIBITION CALENDAR FOR ARTISTS.

- NEW YORK WATER COLOR CLUB, 215 West 57 St.**  
Annual Exhibition.  
Exhibits received ..... Oct. 18-19  
Opening of exhibition ..... Nov. 1  
Closing of exhibition ..... Nov. 24
- ART INSTITUTE OF CHICAGO, Chicago, Ill.**  
Twenty-fifth Annual Exhibition of Oils and Sculpture.  
Exhibits received ..... Oct. 16  
Opening of exhibition ..... Nov. 5  
Closing of exhibition ..... Dec. 8
- PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.**  
Tenth Annual Exhibition.  
Exhibits received ..... Oct. 19-21
- PENNA. SOC. OF MINIATURE PAINTERS, Penna. Academy Fine Arts, Phila., Pa.**  
Eleventh Annual Exhibition.  
Exhibits received ..... Oct. 31
- CORCORAN GALLERY OF ART, Washington, D. C.**  
Fourth Biennial Exhibition of Contemporary American Paintings.  
Exhibits received ..... Nov. 19-27
- NATIONAL ACADEMY OF DESIGN, 215 West 57 St.**  
Winter Exhibition.  
Exhibits received ..... Nov. 25-26

## WITH THE ARTISTS.

An exhibition of thirty-four canvases by Summer artist residents of Keene Valley was held there last month. The attendance was surprisingly large, and fourteen pictures were sold. Roswell M. Shurtleff, dean of the artists' colony, was given the place of honor. The other exhibitors were Joseph H. Boston, George Parker, Robert W. Van Boskerck, Augusta Sittig, George H. Bogert, Miss Latimer Wright and Gustave Wiegand, who was represented by seven of his charming "birch" pictures. So enthusiastic were the Keene Valley townspeople over the exhibition that they have arranged for a course of art lectures to be given there during the Winter.

David J. Gue has taken a studio in the new Bartholdi Building, 2 East 23 st., where he is at work upon several marines, among which "Summer Clouds" is perhaps the best.

Ernest Peixotto left New York last April for a visit to Panama, where he intended to make some sketches. While there, however, he was taken dangerously ill with fever, from which he has only recently recovered. He spent a considerable time recuperating in California, and is now occupying his Sherwood studio.

Mahonri Young spent the Summer in Utah and Arizona. He has recently taken a studio at 1931 Broadway, where he is modeling a monument for Salt Lake City.

De Cost Smith, the well known painter of Indian subjects, was married June 19 to Miss Elizabeth Maitland Mills, sister of Mrs. Howard Russell Butler.

Gustave Wiegand has been working industriously during the Summer and Autumn at Keene Valley, Adirondacks, where he found many paintable subjects. He will return to New York next month.

William R. Leigh, whose presentments of Indian western life are well known to the art public, returned recently from Arizona, where he spent several months. He brought back with him a number of forceful canvases and an exhibition which he is preparing to hold at the Snedecor Galleries will be of unusual interest. During his sojourn he secured several valuable ancient pieces of pottery, some of them thousands of years old. His studio is now at 422 West 22 street.

Isidor Konti spent the summer in the White Mountains. He is at work in his 55 St. studio.

Six canvases by Anna Boberg have arrived in New York as forerunners of the Exhibition of Scandinavian Art to open at the American Art Galleries, 6 East 23 st., Dec. 10. Anna Boberg is the foremost woman painter of Scandinavia, and one of the most interesting personalities in the Northern art world. The wife of the distinguished architect, Ferdinand Boberg, and the centre of a brilliant social circle in Stockholm, she devotes her life to painting the fishermen of the far North, and spends several months of each year in the Lofoten Islands north of the Arctic Circle.

## Eleven Painters at Katz's.

The first exhibition of the season at the Katz Galleries, 103 West 74 st., comprises the work of eleven painters. Among them are John F. Carlson, who sends three good examples, Charles Bayley Cook, a young man whose work is worthy of mention, Walter Goltz, Allen D. Cochran, Cecil Chichester, Margaret Goddard, Henry B. Selden, George H. Mackum, represented by three decidedly good works, Mrs. A. M. Bullard, Frank Swift Chase, a promising artist, and Henry Lee McFee, who is making swift strides to fame.

After the exhibition closes Nov. 2 it will be transferred to Pittsburgh, Chicago, Detroit, St. Louis, Minneapolis, Indianapolis. Two "Thumb Box" exhibitions organized by these galleries are on a circuit of all the important cities.

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## EVOLUTION OF COLLECTING.

(Continued from page 2.)

treasures is tempered by the memory of much crudeness and cheapness and false value accumulated and treasured as pure gold—of works of the decadence, and the post-decadence, and of the pre-pre-Raphaelite period of taste and style." It is not easy to indicate the exact period—probably there was no exact period—at which this phase of American picture collecting came to an end; possibly it expired in the severe attack of Munkacsyism and Makartism which visited New York late in 1887. What has become of these two hundred odd collections? The majority have probably been scattered far and wide under the auctioneer's hammer.

Whilst Mr. Strahan's pessimistic note was probably not the cause of the almost sudden *volte face* on the part of American collectors, it must have had its influence. The taste for Old Masters and works of the Early English school coincided with the publication of his big book. In an obituary notice of William Schaus, published in *The Collector* of January, 1893, Alfred Trumble, one of the ablest and most widely informed art writers of America, stated that it was to Schaus' importation of Rembrandt's portrait of the gilder, Herman Doomer, "we owe the revived and now healthy interest in Old Masters in this country." "This noble work," he says, "struck a ringing keynote in honor of the master which has found responding echoes in collections throughout the country." This transaction dates from about 1882-3, and so we get a good idea of the period when the new collecting spirit was born in America. The great deterrent to the importation of ancient pictures was what Trumble called the "infamous tariff," which, in the case of the above-named Rembrandt, amounted to \$12,000, the duty on old pictures, it may be mentioned, was an *ad valorem* one of 20 per cent.

It will be well to place on record the names of those pioneers of American collecting who broke away from the trammels of the modern school. These included the late H. O. Havemeyer, Henry G. Marquand, William T. Blodgett, J. Pierpont Morgan, and R. Hall McVormick of Chicago. With one or two exceptions these collections are still intact. Mr. Marquand formed two collections, one of which he gave to the Metropolitan Museum, of which he was for many years President, whilst the other was sold by auction in 1903. Both contained many fine things. The wealth and variety of Mr. J. P. Morgan's may be seen in the present writer's *Catalogue Raisonné* of that fine collection, since which publication many other highly important pictures have been added. The composition of Mr. R. H. McCormick's may be also gathered from the owner's privately printed *Catalogue*. The late Mr. C. T. Yerkes was another pioneer in the collecting field of Old Masters and Early English pictures, but he was less discriminating than some of his contemporaries.

It would be impossible to compile a complete list of fine old pictures which have passed from England and elsewhere to the United States during the last quarter of a century. But it will be interesting to give, at this point, a Table, however imperfect, which shows how, in respect to Dutch Masters only, matters have progressed during the last thirty years. The first column is compiled from Strahan's book, and the second from the catalogue of the Hudson-Fulton Loan Exhibition held in New York in 1909:

	Strahan, Art Treasures in America, 1879-80.	Exhibited at Hudson-Fulton Celebration, 1909
A. Cuyp	0	11
J. Van Goyen	0	3
Franz Hals	2	21
B. Van der Helst	1	2
M. Hobbema	1	7
P. de Hoogh	0	5
Rembrandt	1	37
J. Ruysdael	0	12
S. Ruysdael	0	4
J. Steen	0	5
G. Terborch	1	4
Vermeer of Delft	0	6

The overwhelming preponderance of portraits by Rembrandt and Hals is remarkable. The thirty-seven examples of the former are only a small proportion of Rembrandts in the United States; fifty-eight works by him are recorded as in American collections in the volume devoted to him in the *Klassiker der Kunst* series; but in *The Century* of October, 1910, an amazing list is set out of eighty-six Rembrandts owned in America, dating from 1628 to 1665; eleven of these are not in Dr. Bode's great book, and some of them may possibly not be accepted by him; out of the eighty-six only nine belong to public institutions. Since... Hy to public institutions. Since *The Century's* list was published several others have found new homes across the Atlantic, notably Lord Lansdowne's "Mill."

It is the fashion [wrote Alfred Trumble in *The Collector* of March 15, 1893] with our half-baked newspaper critics to ascribe every doubtful picture of Rembrandt's to Ferdinand Bol. Bol certainly came very close to his master in style and colour, and, while generally not so simple and strong in drawing and broad in detail, there were times when he rose so close to the Rembrandt level that his pictures might be, and indeed often have been, accepted as those of his master. Still Bol was not an imitator. He was an artist of the foremost talent, and, but for the strong influence his master exercised over him, would certainly have developed an original style. I have seen pictures by Gerbrandt van den Eeckhout, by Govert Flück, and by Arnold de Gelder which might readily pass for Rembrandts, even without miraculously discovered signatures.

The new spirit in picture collecting in America spread with characteristic rapidity. It was charged with perils for the American, and formed a source of great profit to the smaller fry of English and other dealers. It had the effect of very appreciably diminishing the vast quantity of frauds and fakes which had been accumulating in European cellars for many years. The "originals" of nearly all the great pictures in European galleries, public and private, were to be found in the United States; and in this respect I may be allowed to mention an instance that came under my own notice. An American gentleman had paid a high price for what was claimed to be the original, or at all events an earlier version, of one of Rembrandt's most splendid groups—the "other" version had been in a Royal collection for about a century; it was sold with a long and circumstantial "pedigree." The owner after a time became somewhat suspicious, and wrote asking me to investigate the matter. A ten minutes' test of the "pedigree" proved it to be a clumsily concocted swindle of the most barefaced and impudent character, and not a single statement was true. In the end I believe the faked Rembrandt was thrown back on the dealers' hands and the money paid for it refunded. This is probably only one of thousands of other instances. Another well-known American some ten years ago paid £2,000 for a false Metsu which had been thrown out of the Berlin Mu-

(Concluded on page 7.)

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## FRENCH ART MUSEUM.

The movement, inaugurated by Mr. McDougall Hawkes, of this city, last year, for the formation of a Museum of French art in New York, to import French Art in New York, to import exhibition here, appears to be taking definite shape, and it is announced, through the medium of a daily newspaper writer, whom Mr. Hawkes has placed on the Museum Committee, in the journal with which he is connected, that rooms for a library of French books and periodicals, and a Gallery for the exhibition of French art works, have been leased, and will soon be opened in the Carlton Chambers, near the Ritz Carlton Hotel, on Madison Ave.

Mr. Hawkes has succeeded in securing for this enterprise several socially prominent, sincere, and a few practical men and women art lovers, the use of whose names will greatly aid him in his ambitions. The Museum therefore starts under fashionable and Society auspices, which mean much in this town and country.

While we believe that "art has no nationality," and would be unwilling to oppose the importation of good foreign art convinced that the exhibition of good art is the best possible education, and tends to broaden our national viewpoint, we must still express our regret that the men and women who

have associated themselves with Mr. Hawkes in this new enterprise have evidently not paused to consider first the pressing claims of our National art Institutions and interests. The same amount of time, energy and money that will be put into the French museum in the United States could, it seems to us, with all deference be far better employed in aiding the cause of American Art, in assisting the old Academy of Design, for example, to secure its sorely needed, adequate galleries, to endow our best art schools, to secure representative American pictures for our Museums, etc., etc. The needs are great and the field of opportunity in this regard, a wide one.

Is not the founding and promotion of a French Museum of Art, therefore, under these conditions, rather paradoxical, not to say snobbish, and should it be encouraged by sincere lovers of the cause of American art in America? Is not the example of collectors and patrons of American art, such as Messrs. Thomas B. Clarke, George A. Hearn, Charles L. Freer, William T. Evans, etc., more worthy of imitation than that of Mr. Hawkes? Of course there is not the same amount of social advertising here, and kudos and perhaps a Legion of Honor Decoration in Paris, in the fostering of American art in America, as in the founding of French Museums here—but is not the question worth serious consideration by the sincere and excellent men and women associated with the building up of the French Museum, and by all American art lovers?

The Connoisseur Art Magazine, of London, has been purchased with good will, etc., it is reported in publishing circles, by Mr. William R. Hearst, of New York.

## OBITUARY.

## Charles Conrad Ruthrauff.

Charles Conrad Ruthrauff, for the past twenty years well known as a collector and lover of old paintings in this city, and who was formerly a prominent member of the art committee of the now defunct Colonial Club at Broadway and 72 st., and at one time the owner and editor of the now passed Art Collector and Critic, died of heart failure at Haily, Idaho, where he had mining interests, October 11, aged 58.

Mr. Ruthrauff was born in Canton, Ohio, and was the son of the Rev. W. M. Ruthrauff. As a youth he was a newspaper reporter in Ohio, and later owned a Cleveland, O., newspaper. He was instrumental in placing the Mergenthaler Linotype machine on the market, introduced electric light in some of the western cities, and was also instrumental in introducing the Welsbach light and the Swann light into England. Of late years he devoted himself to his mining interests in Idaho and Wisconsin. He was a diligent student of the history of art, and had a good knowledge and much taste in pictures, especially in those of the earlier schools. He is survived by his wife, Mrs. Florence Barlow Ruthrauff, herself an art lover and writer, a son, Wilbur B. Ruthrauff, and a daughter, Mrs. Edwin W. Cassebeer. The funeral of Mr. Ruthrauff took place in Toledo, where he was interred, this week.

## RARE GOTHIC TAPESTRIES.

## The Morgan Collection Exhibited at Hotel Sagan.

Paris, Oct. 9, 1912.

Considering that in the whole world there have been only three great collections of gothic tapestries in existence, it is not astonishing that the formation of a fourth has stirred the art world.

The Royal House of Spain, the Imperial Family of Austria, and the Brussels Museum were, up to the beginning of the century, the only great collectors of these early masterpieces of the looms.

Since then, thanks to his knowledge, his wish to possess the finest pieces available, and last, but not least, thanks to his wealth, Mr. J. P. Morgan has succeeded in rivalling the old historical collections above mentioned.

At the suggestion of M. Jacques Seligmann, the American collector has allowed the exhibition in Paris of a dozen tapestries, selected from his last acquisitions, and which permits the study of a period of tapestry manufacture really little known.

The exhibition just open in the wonderful galleries of the Esplanade des Invalides in the rue de Talleyrand, is for the benefit of the Society of the "Amis du Louvre," and the visitor, on entering the newly redecored premises of the premier French professional collector, prepares to be astonished. The tapestries exhibited all belong to the period between 1460 and 1520.

With exception of the panels, the Crucifixion from the Duke of Alba collection, and the precious Credo, the works all come from an historical English Mansion. For four centuries they never left the famous old castle of Knole, the old abode of the archbishops of Canterbury, of Henry VIII., Queen Elizabeth and the Sackville family.

Knole House at Sevenoaks, in Kent, is a fine old Tudor Castle, dating from the 15th century. In 1456 it was bought by Thomas Bouchier, who at his death in 1486, bequeathed it to the archbishop's see, and his successors, John Moreton, William Warham, and Thomas Cranmer lived there happy days.

In 1537 the latter thought wise to present it to his sovereign, and in 1567 Queen Elizabeth gave the castle and domain to her cousin, Thomas Sackville, first Earl of Dorchester. It remained the property for generations of the male heirs of this house, but in 1864, Knole passed to Elizabeth Sackville, who married George John West, Earl de la Warr, the founder of the Sackville-West family. Financial circumstances forced them to part with some of the gems contained in their castle, and this explains why the French capital can boast for a few days of the exhibit of some of the finest tapestries ever woven.

The tapestries were hung at Knole, in the Chapel, the Organ Room, and the Corridor leading from one into the other room. The earliest piece is a lion hunt, very early in inspiration and execution. Its coloring and state of conservation are fine. It may be one of the series of the Great Deeds of Alexander, as M. de Mély has pointed out with great perspicacity, and is evidently a French piece executed about 1450.

L'Ecce Homo is still finer, and splendid also is the "Judgment of Othon," a subject treated with such mastery by Dirk Bouts in the famous panels in the Brussels Museum. This piece is no doubt Flemish in inspiration, composition and manufacture, and must have

been made in the last years of the 15th century.

Very similar is another panel, known as the "Knight's Vow." The composition is not perhaps as perfect, but the coloring is really delightfully chosen, and the costumes are most interesting and afford a unique opportunity to study the fashions at that period.

The "Miracle of the Two Children" represents the king's temper, his order to throw two children down a deep precipice, the intervention of a good angel, and the two victims appearing without a scratch at the bottom of the ravine. This tapestry is very similar to the "Life of Charlemagne," which passed from Jacques Seligmann into the George Blumenthal collection a few years ago.

"The Tournament" dates from 1510, as does also the "Saint Veronica"—the gem of the whole collection—the finest tapestry seen for years in France, and indisputably the gem of the Knole collection. It is fine in coloring, rich quality, as in delicacy, composition and execution, a pleasing, remarkable piece, bearing comparison with the very finest examples in Vienna or Madrid. It is all woven with gold and silver threads, mixed with other threads of delicate hue, and gives a rare effect, and is the masterpiece of a Brussels manufacturer, made between 1508 and 1512.

The two panels, of Dido and Aeneas, although rarely fine, are not to be compared to "The Tournament."

The same can be said of the piece showing the "Fight Between Virtue and Vice," a capital composition.

As to the "Credo," it is, if not the finest, perhaps the most attractive and really deeply thought out work in the collection, and comprises fifteen panels, framed in the most varied and variegated fashion. Each panel corresponds to the well known verses of the Christian liturgy.

The magnificent panel of "Armorial" must have been the property of an English divine at the beginning of the 15th century. The last number is the now famous "Crucifixion," of the Dollfus collection, where, last year, Mr. Jacques Seligmann secured it for £12,000, after a royal fight. Since the 16th century it had been the property of the Dukes of Alba, and was sold at the Berwick and Alba sale in Paris in 1877, where it was bought by M. Jean Dollfus. It is woven with gold threads, and it is agreed by experts, including Dr. Friedlander, that it must have been executed after the Cartoons of Bernard van Orley.

It is indeed a wonderful collection, and as up to now such rare works of art have appeared on the market only singly, it is a surprise to find such a precious and rare gathering going all at once to enrich a private collection.

In the meantime, let Paris art lovers visit and admire them, while they are still in Old Europe, before their departure for Young America.

R. R. M. SEE.

## PHILADELPHIA.

Under the joint management of the Pennsylvania Academy and the Philadelphia Water Color Club, the annual water color exhibition will open, with a reception and private view at the Academy Nov. 9, to continue through Dec. 15. The jury of selection comprises F. Luis Mora, Hugh H. Breckenridge, Philip L. Hale, G. M. Harding, Fred Wagner and Thornton Oakley.

## LONDON LETTER.

London, Oct. 9, 1912.

With the opening of the Post-Impressionist Exhibition at the Grafton Galleries, the Autumn season in the art world is concerned, may be said to have begun. At the Private View all artistic and literary London assembled to criticise the sensational "fare" provided them by the eccentrics of the new School. It is, however, significant of the change of spirit which is to be observed in the attitude of the public in regard to "Futurism" and "Post-Impressionism," that curiosity, rather than derision, was the dominant note. Notice of the display will be made next week.

A number of paintings by William Rothenstein are among the most striking of the exhibits in the Yorkshire Art Exhibition, now on at the Leeds Art Gallery, for no one is more essentially modern than he, nor, one may remark, of a more intellectual calibre. Whether painting a landscape or treating a figure subject, Mr. Rothenstein's work evinces both originality and power, and succeeds in producing on the beholder just that sensuous impression which it is his aim to engender. The Post-Impressionist movement has not left this artist wholly untouched but he is of too individual a bent to do more than allow any influence to merely filter through his work. Some graceful sculpture by Miss Gwendolen Williams is also included in the exhibition.

The premises of 157a New Bond St., so long occupied by Messrs. I. P. Mendoza, the well-known firm of Printers and Publishers, has now been vacated by them in favor of new galleries at 13 Old Bond St., W. Much excellent work in the matter of reproduction is accomplished by Messrs. Mendoza, who evince singular skill in the treatment of a most varied selection of pictures. Whether it be a Corot, a Bellini, a Maude Goodman or a Meissonier, the same perfection of finish characterises every engraving, etching and photographure which issues from their house. The same measure of success which attended them in their former habitation, it is wished, may follow them to their new.

L. G.-S.

## MILWAUKEE.

Through the courtesy of The Ehrich Galleries of New York, the Milwaukee Art Society is showing a number of Old Masters of different schools. The collection is an excellent one and includes examples by Murillo, Lucas, Cranach, Guardi, Van Dyck, Rubens, Van Goyen, Nattier, Vigée Le Brun, Reynolds, Constable and others.

The Society now numbers over five hundred members and has raised by popular subscription \$25,000 to purchase a new home. It is doing great work in fostering a knowledge of art among all elements by holding exhibitions of the best art obtainable and the giving of lectures by experts.

## TOLEDO (O.).

The present month will end the Summer Loan Exhibit at the Toledo Museum which in the number of visitors has almost equaled the Inaugural exhibition.

During this month there are on exhibition forty-eight canvases by Adele Watson, of New York, also nineteen examples of Gennaro Favia, twenty-four paintings by Ferruccio Scottola, and eight by M. J. Twill.

Thomas Shrewsbury Parkhurst will spend the month painting in the Catskills.

## PARIS LETTER.

Paris, Oct. 9, 1912.

October is the opening month of the local art season. The talk is of what will happen; new firms are started, old ones dissolved; great plans are elaborated, new ideas put forth.

One must wait, however, a few weeks for the real opening of the autumn season. In special articles elsewhere I note the wonderful exhibition at the Seligmann Sagan Palace of Mr. J. Pierpont Morgan's early French Gothic tapestries, and the Salon d'Automne, in the Grand Palais, now an established event.

## Forthcoming Auction Sales.

In well informed circles, coming sales, as important as those of last year, are whispered. The leading auctioneers, Messrs. Lair-Dubreuil, and Henry Baudoin, the chiefs of the two firms, which now practically monopolize the great art sales in France, are reticent. I will hope to soon send fuller details.

I can, however, state that December will bring two interesting sales—one of pictures and drawings of the 18th century, mostly by English artists, composing the collection of Mrs. See, née Sibley Braithwaite—the other of the Rouart collection which has 78 old masters, and over two hundred oils by the best artists of the 19th century. There is to be a second sale of nearly three hundred drawings, water colors, and pastels, all first rate, from the same collection.

Thanks to the courtesy of M. Lair-Dubreuil, I have had an early proof of the catalogue, and have seen some of the chief items, so that your readers now have the first details.

Among old masters the Philippe de Champaignes are rarely good, the Chardin still life typical. I remarked especially the "Portrait of Mme. Couturier," by Duplessis. There is a charming French portrait of a girl playing a Viola. The Fragonard: "Repose During the Flight in Egypt," rivals in quality the Domestic Fragonard. The Goya portrait is stronger than usual, and of tip top quality. There are four first rate Grecos, a delicious Jeaurot, an interior, a distinguished Ottley, good examples of Pareja, Poussin, Prud'hon, Pujet, Ribera, and Hubert Robert, and a fine Scorel. The Tiepolo portrait is fine and rare, the death of Pope Pius II. most important. The Velasquez, "Mon Portrait," is genuine.

Among the moderns, a Boudin, a Cezanne, the Corots (forty-five important examples), seven Courbets, thirteen Daumiers, a Decamps, five Degas, thirteen Delacroixs, and a Diaz, Dupré, and Fantin-Latour, are all fine, while Forain, Gauguin, Harpignies, and Isabeau are all well represented. There are seven Jongkinds, a Lami, and a Lepine.

The importance of the collection is also emphasized by the presence of three Manets, fourteen Millets, and five Monets, while Morisot, Pissaro, Puvis de Chavannes, and Renoir, are all there with great examples, and Ricard, Rousseau, Troyon, and Toulouse-Lautrec are not forgotten. It would require a whole issue of the ART NEWS to give an adequate description of these canvases. Sufficient to say that most of the pictures are fine and most important examples of the masters represented.

Among the chief drawings are those by Barye, Daumier, Corot, Degas, Delacroix, Goya, Guardi, Ingres, Jongkind, Millet (many examples), Prud'hon, and Vigée Le Brun, to mention only a few.

The sale as to modern schools—although the old masters are also fine—will be a dispersal of the same importance that the Doucet sale was of 18th century works.

## Among the Dealers.

The dealers are opening their doors, and some big deals are already on—Messrs. Gimpel and Wildenstein, are "on the buy," and the Duveens talk of big transactions. Dr. Jacob Hirsch has bought some wonderful antiquities, and the Messrs. Canessa tell me their season in Italy was especially prosperous.

M. Jacques Seligmann, in the Sagan Palace, is busy amid his treasures. With his junior partner, Mr. Mayer, they have none too much time to attend to their patrons. The stock in the hundred rooms of the Sagan is rich and varied. It is no flattery to say that some apartments rival some of the world's museums. I especially admired a collection of knockers, some beautifully preserved gothic carvings, old statues, and early bronzes.

R. R. M. SEE.

## THE AUTUMN SALON.

Paris, Oct. 9, 1912.

(From our own correspondent.)

This year, apart from the usual show of the younger set of modern artists, the Autumn Salon's chief attraction is a retrospective display of portraits of the 19th century, and a series of thirty decorative "ensembles," illustrating the movement for the renovation of Interior Decoration.

The retrospective display is decidedly good. It includes Delacroix's portrait of George Sand and David's portrait of Bernard, director of the Odeon, not a great example. I like better the portrait of an officer and the fine portrait sketch of Father Forzioli by Horace Vernet. Ingres is represented by his famous "Madonna." A portrait of great interest is that of Chasseriau by himself. I would also note examples of Ricard, Carolus, Duran, Cabanel and Ribot, all fairly representative. Daumier's portrait of the engraver Lavoignat is admirable, as also his superb portrait sketch of Hector Berlioz.

Among later works are excellent examples of Degas, Cezanne's masterpiece ("The Woman on the Beach"), Van Gogh, Carrière, Besnard, Jacques Blanche, Raffaelli, Boldini and Mme. Pascal; Blanchard's portrait by Dewatheres is also worth a special study.

Maurice Denis sends two portraits and Flandrau one of Charles Guérin. Among the work of other talented artists I can only, alas for lack of space, mention that of Berthe Morisot, Mary Cassatt, Desboutsins, Louis Tinayre, Aman Jean, Zuloaga, Cottets-Evenepoel, Albert Beaud, Laprade, Freisz, Marval, etc.

## Sculptures and Medals.

The attempt at a retrospective exhibition of sculpture is a failure. They only forgot Carpeaux, Rodin, Duret and Bosco. The best pieces are Falguière's bust of Rodin, examples of Carriés and Paul Dubois' refined "Legouve," Bourdelle's Carpeaux, and others by Louis Dejean, Troubetskoy, and Albert Marque.

Medals which stand out are signed David d'Angers, Bogat, Augustin Dupré, Oudiné, Chapu and Maximilien Bourgeois.

## The Modern Pictures.

In the "Modern" picture show I am impressed in Room I by the ingenious work of Dethomas, the clever work of Hermann Pauls, and the daring examples of Van Dongen. In the second gallery, I like two panels by Mme. Marval, the portraits of d'Espagnat and those by Georges Desvallières. In Gallery III, the "Pastorale," by Valotton, is painted with knowledge; I also note a Bonnard "Girl in a Boat," and Laprade's decorative panel. In Room IIIA I note works by Charles Guérin,

Othon Friesz, Le Bail, Claude Raineau, Massoul Foliot and Dufresne.

Eccentricities hold sway in Room III the temporary home of Matisse's red clowns on blue background, etc., while Blanchet and Charlot follow suit. Dullness characterizes Room IV with one portrait by Urbain, two bits of furniture signed Bernaux and two busts by Baffer, all worth notice.

Better is Room IVA, with Jean Puy, Le Beau, Charles Lacoste and his tender delicate hues; Albert André, the still life and flower painter, Barwolf and his "Mondaines," Mrs. Hassenberg and Lisbeth, Delooué, Carrière. There are also in this room, two busts by Berthoud, while engravings, signed Languetin, deserve special notice.

The retrospective display of works by Albert Braut, who died last year, are in Room IVB. He was a pupil of Gustave Moreau, a real colorist and painter. His studies of women and young girls are most interesting.

## Other Notable Works.

Gaudissart, sculptor and painter, shows an "ensemble" of decorative panels and stone groups, well blended. The subjects are: "The Fiançailles," with "Dawn," "Wedding," and "Hymen." I like the portrait by Felix Borchardt of the Prince of Saxe Meiningen, three panels by Challié, a strong composition by Peské, and the bronze animals by Rembrandt Bugatti.

The mad output of the Cubists and Futurists fill Room XI, of which the least said, the better.

I note two fine Dufrenoyes, curious groups of peasants eating by Tubiaurre, the "Three Graces," by Pierre Grierud, and "Algerian Girls," by Dabrat.

"The Valley of Isère," by Flandrau, is a remarkable work, and Albert Methey shows a great wall covered with blue ceramics, an astonishing effect.

In passages and on staircases, I note on canvases the names of Peské, Vasquez Diaz, Magdelene Dayot, Van Houten, Henry Bouchard, George Lambert and Jean Plumet—all good artists and many names.

## The Book Display.

A little corner is reserved to the "Book" exhibition which is of great interest. Good are the bindings of Louise Germain, Isabelle Mallet and Meunier. The editions of Bruckmann, Emile Levy, Manzi and the illustrations of Roger Deverin, Henri Rivière, Gayac, Paul Colin and Vera, are all interesting.

R. R. M. SEE.

## CHICAGO.

The eleventh annual exhibition of Arts and Crafts and the annual exhibition of the Ceramic Art Association is on at the Art Institute.

There is also on at the Art Institute a memorial exhibition of the works of Martha S. Baker. This display is due to the courtesy of several owners of the artists' pictures. The display includes a self portrait of Miss Baker, unfinished at the time of her death.

Roullier's gallery in the Fine Arts Building has been enlarged by the addition of another room. A special exhibition of Brangwyn etchings is now on view. Some of the rarest plates, together with others more recent impressions are on view.

## BUFFALO.

Plans are being formulated for the coming golden jubilee, Nov. 11, of the Fine Arts Academy. A pageant in honor of the Academy will be given and the event will be an interesting and important one.

Landscapes by Elmer Schofield are on exhibition at the Albright Gallery through October 28.



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### WITH THE DEALERS.

The Anderson Auction Company, Madison ave. and 40 st., announces that all of its dates are filled to January 1, with the exception of the customary Saturday and Sunday recess. The most important sale to be held by this house this Autumn, as already announced in the AMERICAN ART NEWS, will be that of the fourth and remaining part of the Robert Hoe library, November 11 to 22. In the same galleries the library of Charles C. Johnson, of Chicago, will be sold Oct. 21, 22 and 23. The 1,022 lots include many rare first editions, among them Bacon's "Advancement of Learning," Burns' "Letters to Clarinda," several Dickens' items, many first editions of Goldsmith, Keats' poems "Endymion" and "Lamia," Byron's "Poems on Various Occasions," 1807, only six copies of which are known, and Aristotle's "Opera Edito Princeps," 1495-98.

The American Art Association, No. 6 East 23 st., will not hold any sales until after January 1. From that, however, it promises sales in rapid succession of important collections. This is due to the fact that the galleries have been given to the American-Scandinavian Society for the exhibition of modern Scandinavian art, to open Dec. 10.

A marriage has been arranged between Mr. Rene Gimpel of E. Gimpel and Wildenstein and Miss Florence Duveen, sister of Mr. Joseph Duveen, and will be celebrated in Paris in the near future.

Mr. Victor G. Fischer arrived on Saturday last from an extensive European trip. Among the many important paintings secured by Mr. Fischer in Europe is a large and superior example of A. Cuyp, of beautiful color and decorative quality, which has been placed on exhibition in the V. G. Fischer Gallery, 467 Fifth Ave.

Mr. Allan Tooth, accompanied by Mrs. Tooth, sailed for London Saturday last.

Mr. F. Caramanno, of C. & E. Canessa, arrived on the Princess Irene and is now at the gallery, 479 Fifth ave.

Mr. H. Van Slochem arrived on the Mauretania yesterday. Among his more important acquisitions is a Ruben's "Holy Family."

American paintings are shown at the Edward Milch gallery, 939 Madison avenue. Among the more prominent men represented are the national academicians, J. F. Murphy, C. W. Hawthorne, E. Carlsen, F. B. Williams, A. Groll, Bruce Crane, Wiggins, F. W. Kost and others.

The "Birth of Christ," by P. de Grebber, one of the many fine paintings purchased the past Summer by Mr. Louis Ralston, can be seen at his gallery, 567 Fifth Ave.

Oils, engravings, etc., numbering 146 in all, were sold to close the estate of the late Herman Schaus for a total of \$600 at the Fifth Ave. Auction Rooms, Saturday last.

### SCHAUS ESTATE TO PAY DUTY.

It has been finally decided that the estate of Herman Schaus must pay to the Collector of the Port, William Loeb, Jr., the sum of \$21,600 in full payment of duties withheld on works of art. The Treasury Department will no doubt approve of the action of the Collector.

Under-valuation proceedings were instituted by Mr. Loeb against Mr. Schaus some time before the latter's death in 1911. From the executors' estate the Collector obtained possession of the books and ascertained the exact amount of duties claimed to have been withheld by Mr. Schaus.

### METROPOLITAN MUSEUM.

The Metropolitan Museum opens another art season by the exhibition in a special gallery, of twenty-seven early Italian paintings, loaned by Mrs. Liberty Emery Holden, of Cleveland, O.

The paintings, which are well known to many American art lovers and collectors and have hung in the Cleveland home of Mrs. Holden, the wife of the well-known proprietor of the Cleveland Plaindealer for some years, were purchased during the first part of his Italian residence, from 1850 to 1862, by the late art writer, James Jackson Jarves, who, purposed founding with them an American Museum of Italian Art. At that period, and for twenty years afterwards, the interest of American art collectors was centered in the works of the German Dusseldorf and Munich painters, and Mr. Jarves met with such poor response to his appeals that he finally pledged the pictures to Yale College for a loan. This he was never able to repay, and so Yale secured the canvases, and later sold them to Mrs. Holden.

While Jarves was a good judge of early Italian pictures and made a life study of them, many of his attributions are seriously questioned in these days of higher and more profound criticism, and the connoisseurs and lovers of early Italian art will have a fine time quarrelling over the probable painters of these pictures, and giving them authors, other than those to whom they are now attributed.

There are among the number, however, some charming and attractive works, and save that they all suffer in value from doubts as to their painters—they are educational and should be seen and studied by all art lovers.

After the present special exhibition these paintings will be placed in the various picture galleries of the museum according to their schools and epochs.

A watercolor copy of a painted Egyptian relief, by E. Harold Jones, has been presented to the museum by Mr. J. Pierpont Morgan, who has also given a blue vase of Rakha ware, of the twelfth century, to the collection of ceramics.

Mr. Morgan has also lent to the museum six panels of one hundred and thirty tiles, Asia Minor, of the seventeenth century; three alabaster reliefs from the palace of Ashurnasirpal, 885-860 B. C., and a pink granite sarcophagus of the eighteenth or nineteenth dynasty.

A marble frieze, Italian, second half of the fifteenth century, is a gift from Mr. Henry Walters. From Mr. Edward D. Adams the museum has received a bronze statuette of "Victory," by Evelyn B. Longman.

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## EVOLUTION OF COLLECTING.

(Concluded)

seum and sold for £20. Yet another well-known American bought an Italian collection *en bloc* for £200,000, which had been valued at as many francs. It has even been said that there are 30,000 Corots in America, although Corot is known to have painted only about 1,000! It would not be difficult to fill pages with this kind of illustration, but one more must suffice. A sale at Harlem, U. S., in 1893, included pictures ascribed to most of the great names to be found in the annals of art. A David Teniers was sold for \$100; a Sir Joshua Reynolds for \$40; a Titian for \$30; a Van Ostade for \$300; a Murillo for \$37.50; a Rubens \$155, and so forth. There have been many hundreds of such sales in America.

To be perfectly just, however, America has only been passing through the same experiences as we ourselves had had eighty years previously. Concurrently with the importation into England of some of the finest collections ever formed on the Continent, there came cargo-loads of the greatest rubbish. We too had at that time "an abiding confidence in the superstition that all art must be great art if it be but old and dingy enough." The chief difference is that Englishmen had few or no experts to guide them in their purchases, whilst the American collectors, despising expert advice, bought on their own judgment—and almost invariably bought bad pictures. But in America again, as in England, three-quarters of a century before, the importations of rubbish were leavened with many fine things.

By the early "nineties," such collectors as Mr. J. P. Morgan, Mrs. Gardner, Mr. Widener, Mr. Altman, Mr. John G. Johnson, Senator Clark, Mr. Charles M. Schwab and Mr. H. C. Frick, had entered the field of collecting, and the standard of the pursuit was immensely raised. The great strides in scientific criticism, too, had brushed away many of the doubts and obscurities of the past generation. The collectors would only consider the finest things, and submitted their possessions to a periodical and silent "weeding" until only the very best remained. Public exhibitions of Old Masters increased in number and were of an immense educational value. One of the most important and earliest of these was held in New York early in 1893 at the rooms of the Fine Arts Society; it was generally admitted that no loan collection of such quality and variety had ever before been got together in that city. There were five Rembrandts, examples of Pieter de Hoogh, Teniers, Rubens, Velasquez, Cuyp, Hals, Wouvermann, Terburg, Van der Capelle, Velasquez, Guardi and Bellini, whilst the early English section was equally remarkable, including as it did works by Crome, Reynolds, Gainsborough, Wilson, Lawrence, Turner and Romney among others. Exhibitions such as this did more to foster the right spirit in American picture collecting than anything else could do. Later in the same year another loan exhibition was held at the Union League Club, when a choice collection of thirty-seven pictures by early English and Dutch Masters from various New York amateurs and others has shown. We now meet with examples of such artists as James Stark, Jan Breughel, a little-known pupil of Rembrandt, Jan George Van der Vliet of Delft, Sir Peter Lely, Dirck Van Santvoort, Jan Asselyn and Anton Gryeff.

These exhibitions at art clubs and at picture dealers' galleries, not only in New York, but in all the great cities of the United States, increased with great rapidity, and may be said to have culminated—so far as old Dutch masters are concerned—at the Hudson-Fulton celebra-

tion in New York in 1909. This exhibition comprised 149 of the first importance, but even with these the supply of Dutch masters in private collections was far from exhausted; two large private collections made no contribution to the exhibition, and from others only a selection could be chosen.

But the active cultivation of a taste for the Old Masters was by no means confined to the United States. It was quite as pronounced in Canada, although, from the force of circumstances, not on so extensive a scale. In the winter of 1893 the Art Association of Montreal held its seventeenth loan exhibition, when an especially fine display of Dutch and early English pictures revealed the wealth and strength of Canadian collections; other loan exhibitions since have confirmed the verdict of a writer in 1893 when he declared that the Canadians were "thoroughly English in that sentiment which has made Great Britain the richest repository of private art collections in the world."

The lesson which these and other loan exhibitions taught the New York dealers was an obvious one. Messrs. Durand-Ruel imported pictures by Reynolds, Lawrence, Hals and others. Messrs. Knoedler and Co., the successors to Goupil and Co., made a specialty of early English pictures, and others had to follow suit to cope adequately with the new order of things. Not only this: twenty years ago there was scarcely a single European firm which had a branch in New York; today all the leading European houses have either branches there or work in conjunction with American firms.

American collections as they exist today have been dealt with in detail in two articles which Dr. Bode contributed to *Die Woche* of December 16, 1911, and January 6, 1912. Dr. Bode expressed himself as "astonished beyond measure" at the advances which the Americans had made since his visit eighteen years before, not only in the quantity, quality and variety of the objects of art which they collected, but also in the number of collectors which he found there. It has been the present writer's object, in this short article, to trace the origin and the recent development of the evolution which so astonished the distinguished keeper of the Berlin Museum on his recent visit to the United States. Rich as America is today in great pictures and works of art by the old masters of Europe, it may be predicted that in ten years' time its wealth in this respect will be more than doubled. Every steamer bound for New York carries its toll from English and other European collections; and nearly every day one reads of fresh purchases of pictures either by American dealers or collectors. If the truth were known, perhaps the present year has provided a "record" in this respect. Not only, for instance, have considerable sections of Mr. J. P. Morgan's objects of art been removed from London, but nearly all his best pictures, including the beautiful Fragonards from Grasse, have passed from the old world to the new, never, it may be taken as a certainty, to find their way back again.

It is a mistake to suppose that the Americans collect pictures, bronzes, sculpture, tapestry, and so forth, out of snobbishness or rivalry to one another. They enjoy and appreciate their treasures probably more than we do in Europe. Moreover, as Dr. Bode has so well said, "Americans almost without exception live in the conviction that their collection may hereafter pass into public ones as bequests," and for that reason their "desire thereby to establish for themselves 'a record more imperishable than brass' (*monumentum aere perennius*) is indeed one of the noblest, and one which we Europeans have every reason to regard with envious eyes."

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